J. KAWASHIMA'S

ART FABRICS.

LIBRARY OF THE
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NISHIJIN, KYOTO, JAPAN.

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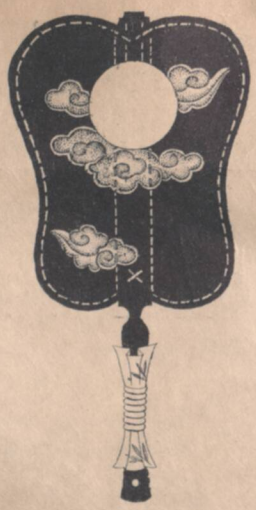
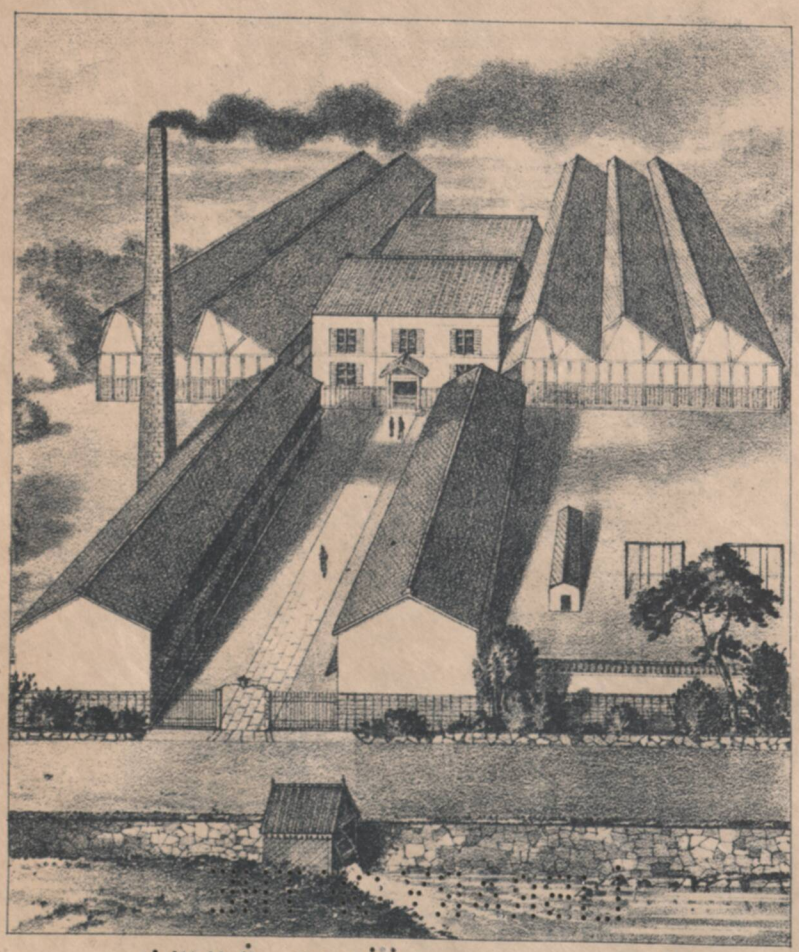
TRADE MARKS.



KAWASHIMA FACTORY.



Honoured with Visits of

H.R.H. The Crown Prince of Russia, May, 11th 1891.
H.R.H. Prince George of Greece, May, 11th 1891.
H.I.M. The Empress Dowager, October, 22nd 1891.

MUSEUM OF FINE ARTS LIBRARY BOSTON, MASS.

ART FABRICS

EXHIBITED

AT

WORLD'S COLUMBIAN EXPOSITION

BY

JIMBEI KAWASHIMA,

Nishijin, Kyōto, Japan.

Mr. Kawashima's Art Fabrics are now extensively in sale at New York.

He is furnished with every facility to manufacture his fabrics in conformity with the newest fashions of Europe and America.

Such fabrics as are liable to changes of fashion, he has purposely withheld from the Exhibition, as also his ordinary manufactures.

His Agent in Chicago is empowered to open agencies, and is fully provided with samples.

No.

1208.—**Fancy Crape** with Maple Leaves.

1209.—**Ōmé Crape.**

1210.—**Ordinary Crape** (heavy).

1211.—**Ordinary Crape** (light).

1212.—**Ordinary Crape** (light).

1213.—**Damask** with Pictures of Court Fans.

This fabric has been pronounced to be superior to the highest production of the French loom which has once been used by Emp. Napoleon. This is the one referred to in Mr. Ōkoshi's letter to Viscount Shinagawa, as will be seen among the testimonials.

In the Art and Industrial Museum of Russia this fabric has been deemed, as "beautifully exquisite in colouring and texture, and as worthy to be taken as a model of the art;"

In Dresden, as "calling into new life the out-grown art of yore;" and in the Art and Industrial Museum of Vienna, as "exhibiting exquisite skill in its colouring," and has also been honoured with the special approbation of H. I. M. the Mikado.

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A Gold Medal was awarded at the International Exhibition of Paris.

Pictures on the open fan is the work of Jakuchū.

Pictures on the half open fan is the work of Kōrin and Tanniu.

Chrysanthemum and Water, by Mitsuoki of the Tosa School.

These artists are looked up to as masters, and the original pictures are only in possession of His Imperial Majesty.

The fans represented are after the fashion of those used by the Empress of Japan on state occasions.

One piece of this fabric is ten yards long. Though pictures are repeated, yet the same colouring is never used and the distribution of colours is such that any two parts put together will never make an awkward patch.

No two fans in this fabric are alike in texture. Even petals of flowers are of different make from one another.

This art of weaving was invented by Mr. Kawashima, several years ago. The work is so delicate that the length daily woven is only from one to three inches, employing none but highly skilled weavers.

The first production was only one yard long, and was presented to the Emperor of Germany. It is now to be seen in the Art Museum of Berlin. The next production was ten yards long, and was purchased by Her Imperial Majesty the Empress of Japan. Then a piece, five yards long, was produced, which was bought by the Lyons Chamber of Commerce to be kept as a model for the factories there. After that a piece forty yards long was made and is now for the first time publicly offered for sale.

This fabric has been woven by T. Torihara in Mr. Kawashima's employment. He is the unrivalled expert of this age, and has a testimonial awarded him by the Government authorities in approbation of his great skill.

1214.—**Musashino.**

The representations on this fabric are from the famous picture by an ancient artist, Kōrin. The picture is one of his best productions.

The flowers are those which grew wild in his time, on the plain of Musashino which is the present site of Tōkyō.

Many years have been spent in weaving this fabric, and this is one of the productions showing the possibilities of the art of Mr. Kawashima's Establishment.

Colouring is exactly the copy of the original.

Great difficulty lies in copying nature on a long, narrow piece, but it may be said to have been overcome.

The Design is patented.

1215.—**Musashino.**

Horizontal in design. Same as No. 1214, only without Susuki (grass with long leaves).

1216.—**Damask** with Chrysanthemums.

This fabric was first manufactured for the window curtains of the Ladies' Parlour in the New Palace of H. I. M. the Mikado.

The original picture is by the famous Keinen who took for his model, the pictures of Chrysanthemums in the possession of His Imperial Majesty the Emperor of Japan.

The style of colouring is after the Tosa School of artist.

It is hardly necessary to say that the fabric is one of the highest productions of the loom.

1217.—**Nishiki** (Brocade) with Cups.

These porcelain vessels here represented are kept in one of the oldest temples in Kyōto. All of them are the works of ancient experts of porcelain manufacture.

The colours are the exact copy of those of the original vessels.

The Design is patented.

1218.—**Damask** with Chrysanthemums and Water.

The Chrysanthemums on this fabric is one of the masterpieces of Jakuchū, now in possession of His Imperial Majesty the Emperor of Japan.

1219,—**Damask** with Cups.

These porcelain vessels here represented are kept in one of the oldest temples in Kyōto. All of them are the works of ancient experts of porcelain manufacture.

The colours are the exact copy of those of the original vessels.

The Design is patented.

1220.—**Karaori.**

This is the reproduction of a fabric used for dancing dresses in the time when the Hōjō Family who were virtual Shōguns in

13th Century, first began to practise Bugaku (a kind of dancing for gentlemen).

This has been reproduced from the specimen in Mr. Kawashima's Museum.

1221.—**Nishiki** (Brocade): Plums and Night View.

The original picture is by Jakuchū, now in possession of His Imperial Majesty the Emperor of Japan.

1222.—**Damask** with Birds.

The representations on this fabric were formerly the mark of Distinction for Court Ladies of Japan.

The gold used is extra fine.

The Design is patented.

1223.—**Shōha**: Prince's Flag.

Copied from the Flag used at the time of Buddhist Mass, by the Emperor Shōmu of the Eighth Century, who was a zealous believer in Buddhism.

The original is now in Shōsō-in, Nara, where many of the Imperial treasures are kept.

1224.—**Riugu-ori** (Chrysanthemums).

1225.—**Riugu-ori** (Shoku Patterns).

1226.—**Damask** (China Patterns).

1227.—**Damask** (Chinese Character for Life).

1228.—**Damask** (The Grain of Wood and Chrysanthemums).

1229.—**Tsuzure Nishiki Tapestry** (Nikkō Temple).

Miniature representation of men at work at the Tsuzure Nishiki exhibited along with this Tapestry.

Illustration and Remarks inserted elsewhere.

1230.— **Kawashima Tsuzure Nishiki.**

The original of the representations on this fabric is by the famous hero and artist Domono Matahei.

The original picture forms one of the treasures of Count Ii, and is highly cherished as the only picture in this country.

M. F. A.

TSUZURE NISHIKI TAPESTRY SIZE 22×13 R

EXHIBITED AT THE WORLD'S COLUMBIAN

Pronounced by professional men as Matchle

REPRESENTING NIKKŌ TEMPLE

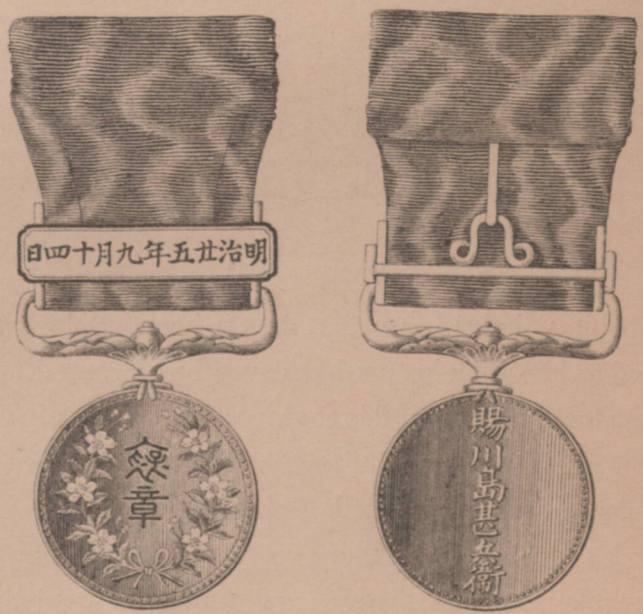
IAN EXPOSITION, CHICAGO.

chless, Inimitable, and Invaluable.

M. F. A.

SOME OF THE MEDALS AWARDED

TO



THE RYOKU-JU-HŌSHŌ

MEDAL TO BE WORN WITH GREEN RIBBON.

FIRST MEDAL EVER BESTOWED ON A MANUFACTURER OF TEXTILE FABRICS.

MR. KAWASHIMA.

祖先ノ遺業ヲ繼持シ夙ニ機織ノ改良ヲ計畫シ海外貿易事業ヲ擴張センヿヲ力トメ躬ラ朝鮮ノ貿易實況ヲ巡察シテ好果ヲ得又歐洲ニ渡航シ各國工塲ヲ歷訪シ邦製織物ヲ展示シ美術工業諸會員ノ稱賛ヲ博シ爲メニ聲價ヲ高フシ輸出ヲ增スニ至ル洵ニ實業ニ精勵シ衆民ノ摸範トス仍テ明治十四年十二月七日　勅定ノ綠綬褒章ヲ賜ヒ其善行ヲ表彰ス

(TRANSLATION).

Kawashima Jimbei has undertaken to improve the art of weaving transmitted to him from his predecessors; has laboured to extend and develop the foreign trade of this country; has personally visited Corea for the purpose; and in all these, he has proved himself successful. He has also personally visited European manufactories, and by exhibiting his manufactures there, obtained for them an approbation of the members of Æsthetical and Industrial Societies; thereby promoting an estimation for home manufactures, and increasing the exportation of the same. He has set a worthy example of diligence and industry, and in appreciation thereof, Ryokuju-hōshō (Medal to be worn with Green Ribbon) organized by Imperial Edict of 7th day of 12th month of 14th year of Meiji, is hereby awarded him. This 14th day of 9th month of 25th year of Meiji.

KAWASHIMA ART FABRICS,

FACTORY: NISHIJIN,* KYŌTO, JAPAN.

Without a rival in this country; capable of producing the highest artistic designs of the kind as well as the commonest kinds for ordinary use.

HAS SEVERAL BRANCH FACTORIES.

PROPRIETOR: JIMBEI KAWASHIMA,

THE APPOINTED MANUFACTURER IN ART FABRICS TO THE IMPERIAL HOUSEHOLD OF JAPAN.

The rich and valuable experience of his predecessors, and his own diligent investigations, both at home and abroad, have enabled the proprietor of the above establishment, to produce fabrics worthy of any looms aspiring to distinction and celebrity in that line. **The Silken Fabrics** decorating the New Palace of H. I. M. the Mikado are the productions of his looms, the principal article of which is the rich Tapestry decorating the Great Parlour. **The valuable fabrics** presented by H. I. M. the Mikado to H. R. H. the Crown Prince of Russia are also from his looms. **The Marriage dresses** and other decorations used for the wedding ceremony of H. M. the Queen of Corea, numbering over seven hundred, are also the productions of his looms. Besides **Gold** and other **Medals of Merit** awarded him wherever his fabrics were exhibited, the annexed **Testimonials** from Specialists in Germany and France will bear witness of the value of his productions.

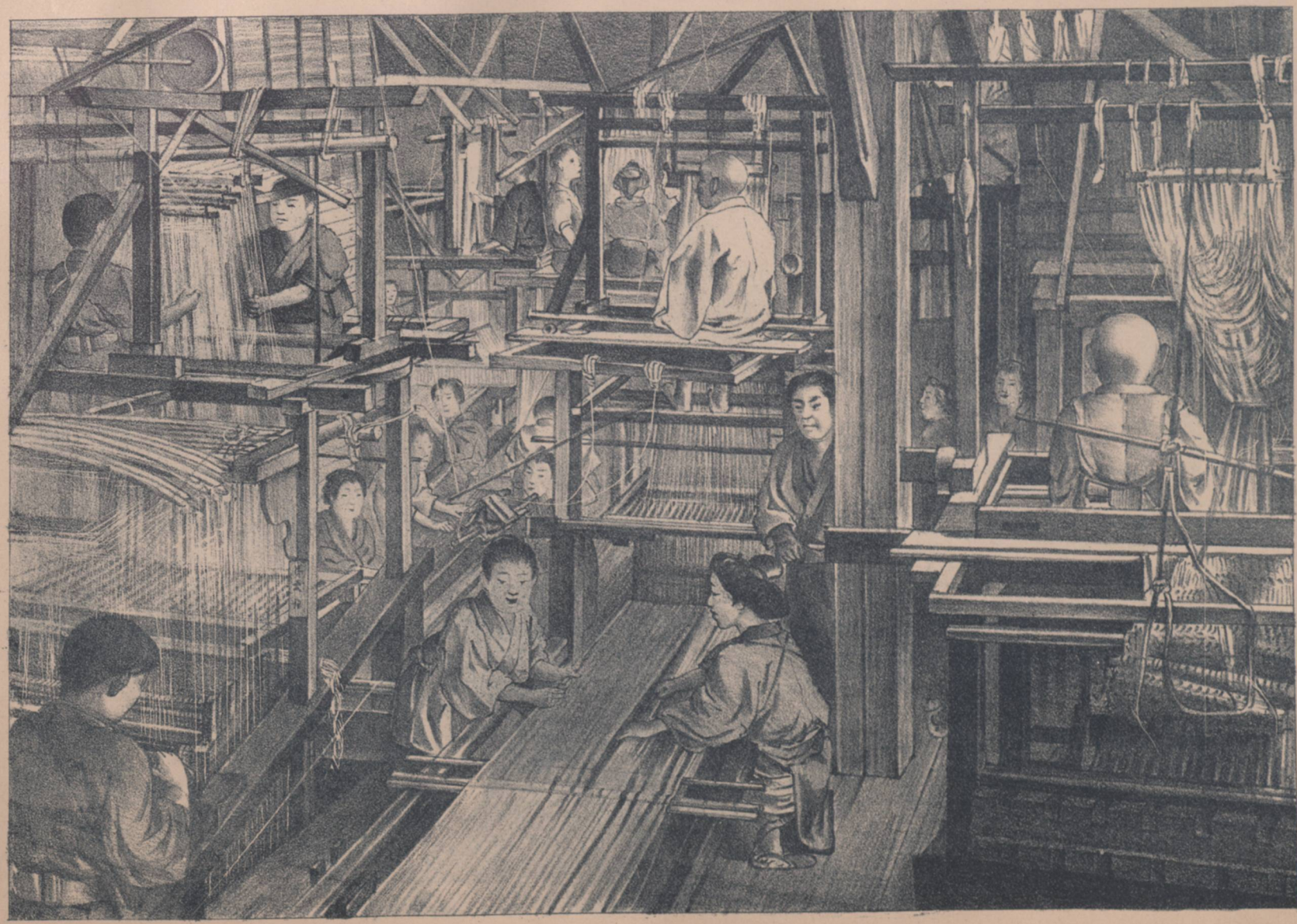
As the result of his careful and diligent investigations, he is now prepared to state :—

That the productions of his looms are sufficiently improved to meet the ever-growing demand of the East and of the West ; and

That he can manufacture them with the least possible expenditure of time, and money ;

* This place may be termed the centre of the Japanese art of weaving, and has a history of over 800 years. The art fabric first manufactured here is much older than that produced in Europe.

GENERAL ART FABRICS DEPARTMENT.



That he can guarantee to execute orders perfectly, punctually, and quite up to specimens submitted; (he has been honoured with an approbation of H. E. the Minister of State for the Imperial Household, on the prompt and faultless execution of numerous orders for the Silken Fabrics decorating the New Palace, and has also been favoured with an extra remuneration from the Corean Government for the execution of several hundreds of orders before the stipulated time;

That he can ensure good quality at very moderate cost, quite unrivalled elsewhere, because

(1) He has an extensive business.

(2) He procures necessary materials direct from the place of production.

(3) His factory is possessed of every facility for dyeing, reeling, and other necessary preparations.

(4) He is well supplied with specimens, patterns, etc., and has several artists of his own, besides the renowned experts of of this country.

(5) A wholesome moral sense prevails among his weavers and other employees, who never fail in the faithful and diligent discharge of their respective duties.

(6) Living is cheap and wages are low.

That silken fabrics produced from his looms have not only a delicacy and beauty quite their own, but are unsurpassed in **lightness, fineness, uniformity,** and **durability,** the result of careful selection and preparation of the materials used for his looms;

That his dyeing is executed by **a method unique in this country**; he also avails himself of the results of recent chemical researches, and no amount of painstaking is considered too much in the selection of materials: hence the brightness and permanence of every shade of colouring, even after long exposure to the sun and the atmosphere. Special care is given to the effects of different kinds of lights reflected on the fabric. Kinds of colours he can produce are over 3,000 in number;

That the designs executed in his fabrics are mostly novelties without losing any of the beauty and excellence, peculiar to

the arts of this country ; and many of his designs have already been patented ;

That each design has an historical interest attached thereto ;

That the effect of the delineation and colouring has had sufficient influence to create a fashion in **Paris, the very Centre of Fashions ;**

That his private **Museum** of carefully collected specimens of arts, both of the East and the West, and of antique and modern schools, affords him an ample field for collating the artistic productions of different schools and nations, the result of which naturally shows itself in the fabrics of his looms, in fashonable and exquisite forms ;

That his artistic skill and design is concentrated in the celebrated

KAWASHIMA TSUZURE NISHIKI

(KAWASHIMA TAPESTRY FABRIC)

Considered to be the highest, and the most exquisite of all the productions of the loom, both ancient and modern. It is now over three hundred years since this art of weaving was opened in this country. Mechanical appliances, however delicate, are powerless in the manufacture of this texture. It is **the skilful manipulation of fingers alone,** that can produce this exquisite fabric with its fine, beautiful designs. It is similar to the French gobelins, but **materially superior,** as will be clear at a glance, and **much less costly.**

Successive proprietors of this Establishment have been diligently engaged in the improvement of this art, and a great amount of time, labour, and money has been expended by them. **The Difficulty** hitherto has lain in extending the width of the fabric, but this has been **Overcome :** the widest already made being of **Eight Yards. Any size** can now be produced, from the widest to the smallest possible piece. The material used in this fabric is silk, but it can be made to order either of wool, like French gobelins, or of cotton. He has introduced several improvements, which are the result of his careful investigations during his stay in Paris, where he mostly spent his time in the Gobelin Factory there.

The **Designs** executed in this fabric consist of famous pictures from the works of both antique and modern experts of this country,

with or without modifications, and of entirely novel productions by the present proprietor of this Establishment, and also of some of the celebrated pictures in the possession of H. I. M. the Mikado.

Designs of highly artistic value are never executed TWICE, in order to perpetuate the value of the article produced.

The before-mentioned valuable present to H. R. H. the Crown Prince of Russia from H. I. M. the Mikado, and the great tapestry decorating the New Palace are of this fabric. Most of the gifts and presents from His Imperial Majesty, when selected from the productions of the loom, are also of this fabric.

He generally manufactures this fabric for His Majesty's Household Department; but he is free to fill other orders.

SPECIAL ATTENTION is called to the fact that the texture of the fabric is so fine, and the designs executed are so exquisite that to a cursory observer the figures and other representations on the fabric appear as if they have been executed by dyeing.

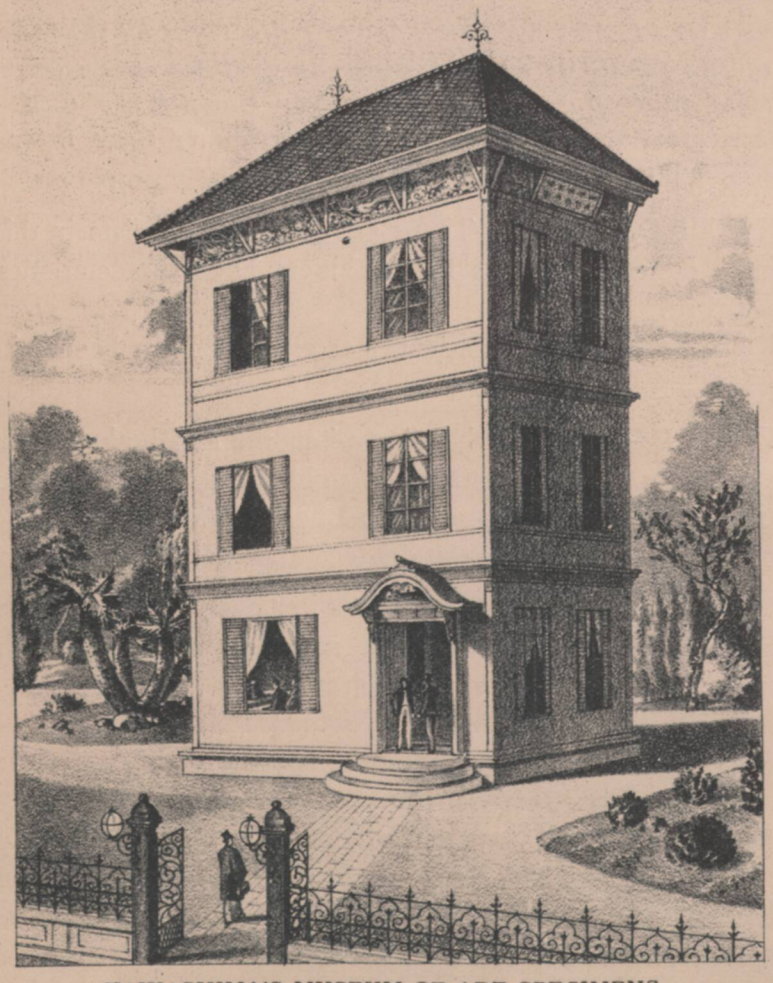
EMBROIDERY.—There are several specialists in this line, but the productions of this Establishment have characteristics quite **In-imitable.**

Reproductions from ancient masterpieces have been taken for originals.

CRAPE.—Prior to the time when the Dutch alone were permitted to trade in this country, and right down to the present, this Establishment has been engaged in the manufacture of this fabric, without suffering the slightest depreciation in its quality, and with improvements and novelties then unknown.

SOLE AGENTS.—There are many applications for the same under consideration.

MUSEUM belonging to this Establishment has been built not only for the convenience of ample reference relating to Fine Art, but also for rendering valuable service for the art of weaving at large, so as to enable the proprietor to combine in his manufactures excellent quality and moderate cost. The number of specimens relative to the art exceeds 70,000.



KAWASHIMA'S MUSEUM OF ART SPECIMENS.

REMARKS ATTACHED

TO

TSUZURE NISHIKI TAPESTRY

REPRESENTING

NIKKŌ TEMPLE

SIZE 22×13 FEET

EXHIBITED AT THE WORLD'S COLUMBIAN EXPOSITION.

This tapestry represents the religious rites of the famous Nikkō Temple, the magnificient architecture and the beautiful site of which are now widely known and admired. The Temple is situated on a mountain in the Province of Shimotsuke, 90 miles from Tōkyō, now connected by a railway, and is dedicated to Prince Ieyasu, the restorer of the long-forgotten peace, and the first Shōgun of the Tokugawa Dynasty, to whom the special title of deification, Tōshōgū, was afterwards granted by the reigning Emperor. Ieyasu was born in 1541, when the princes of the country were at war against one another, and the whole empire was in a state of turmoil. After fifty years of hard struggle against besetting dangers, he at last succeeded in bringing the princes under one government. He died on the 17th day of the 4th month, 1616. His son, Hidetada the second Shōgun, in pursuance of his father's instructions, removed the coffin of his father to Nikkō, and in the time of the 3rd Shōgun Iemitsu, the whole country having been restored to a state of perfect peace, the work of building was commenced, in 1633, by instructing all the princes of the country to contribute the materials required for the work. Artists and architects of fame were invited from all parts of the country. Wonderful to relate, this work of such beauty and such exquisite design, as no pen can fully describe, was completed in two years! For the work was finished in 1635. The explanation is that at that time the Tokugawa Shōgunate was all in all, and the princes of the country vied with one another in supplying materials for the building of the Temple. The amount of labour and money spent upon the work can with difficulty be estimated. After its completion, the annual celebration was conducted with a grandeur and solemnity suitable to the great Shōgunate. The procession as represented here consists of over 1,500 persons.

The beauty of the Temple and the grandeur of its religious celebration are almost without a parallel throughout Japan, and are well worthy of representation, with the highest skill, in any department of Fine Arts. The principal objects in this procession consist of three Sacred Cars or Portable Shrines decorated with Metallic Mirrors, Birds, Sacred Potals, Tapestries, &c. Each of them used to be carried by one hundred men, and two of them are here represented. The one is partly hidden behind the big tree on the left, while, the other is on the central stone steps. Of the groups of men forming this procession, the most noteworthy are a body of guards in full armour, immediately following the first group consisting of the body of Heralds, on the right hand side, and the two Daimyō (Princes) specially charged with the superintendence of the celebrations of the occasion.

The manufacturer of this tapestry has specially deputed an eminent artist to visit the Temple in person for the purpose of drawing the original picture for this fabric, while historical authorities have been fully consulted in reference to the costume of those engaged in this religious celebration.

The Building forming the central figure is the famous Yōmeimon which is a gate standing before the main building containing the statue of Prince Ieyasu. The Gate is 37 feet high, and the roof is 25 × 15 feet. Under each of the four corners of the roof is hung a bell of solid gold. The gable is decorated with carvings of rare animals. The inscription on the Tablet on the front of the Gate was written by the 106th Emperor, Goyōsei, and the characters are of pure gold. The upper part of the pillars supporting the second story have carvings of Dragons, gold and white, while the lower parts are decorated with Lions. The pillars are twelve in number, of which the one here represented as standing in the centre of the rear, is called the Inverted Pillar; the carvings of wavelets upon it are upside down. The idea of this is that perfection being sure to be accompanied with waning, that pillar has been intentionally inverted so as to prevent any further diminution of the grandeur and perfection of that building. On the railings are carved human figures, birds, animals, treasures, and musical instruments. Brilliant figures of birds and flowers decorate the walls of the partitions on either side of the gate, as well as the roofed fence on both sides which is over 360 feet long when extended in one line. The Dragon on the ceiling was

TAPESTRY WEAVING DEPARTMENT..

first drawn by Tanniu, a famous artist of the time, and was then carved and painted with great skill, while the frame inclosing the figure is of exquisitely fine workmanship. The beauty and splendour of this building is said to be so attractive that those who carefully examine it are apt to become so absorbed in the inspection that hours glide by unconsciously till darkness overtakes them, hence the other name of the Gate, Higurashi-mon—*Day-spending Gate.*

The Buildings on the right, partly concealed among the branches are Sacred Depositories where the Treasures belonging to the Temple are kept. They are three in number, and thick copper plates cover the roofs. The four sides of each of the buildings are lacquered red, and gilt metallic plates with carvings on them, decorate the different parts. The pillars are painted in imitation of Golden Brocade. The life-like elephants, white and grey, are also pictures by Tanniu carved by an expert of the time, and are about five feet in size.

The big tree on the left is a species of fir-tree known as Kōya-maki, and is highly prized as the tree personally planted there by the Third Shōgun Iemitsu. It is over 10 feet in circumference, and its branches spreading in every direction add graceful attraction and solemnity to the spot.

The double roof descried through the branches of this tree belongs to a building 39 feet square, containing the Revolving Library of Scriptures. The smaller building between the Library and the two flags, contains the Basin of water and is 18×12 feet in size. The granite pillars supporting the foor are twelve in number with clouds and flowers carved on them in wonderfully exquisite workmanship. The Basin is also of granite, 8×4.5 feet, and is constantly fed with sparkling water. This was dedicated by Prince Nabeshima of Higo Province at the time of the building of the Temple.

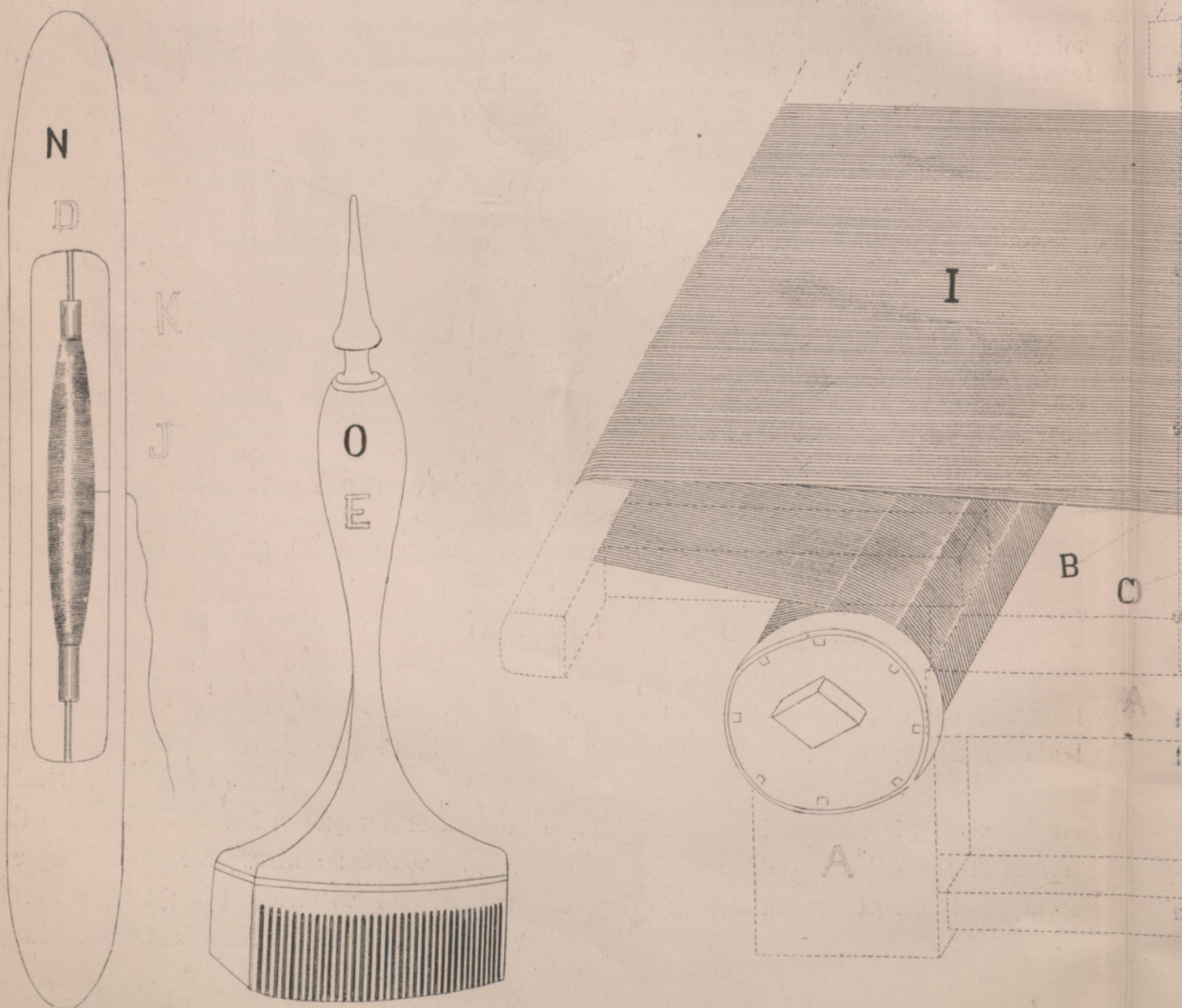
The big tall structure resembling the frame of a gate is the Second Portal of the Temple, dedicated by the Third Shōgun, is made of bronze, and is over 20 feet in height. In colour it resembles black lacquer. The badge of holly-hock, the distinctive mark of the House of Tokugawa, attached to the post is covered with solid gold.

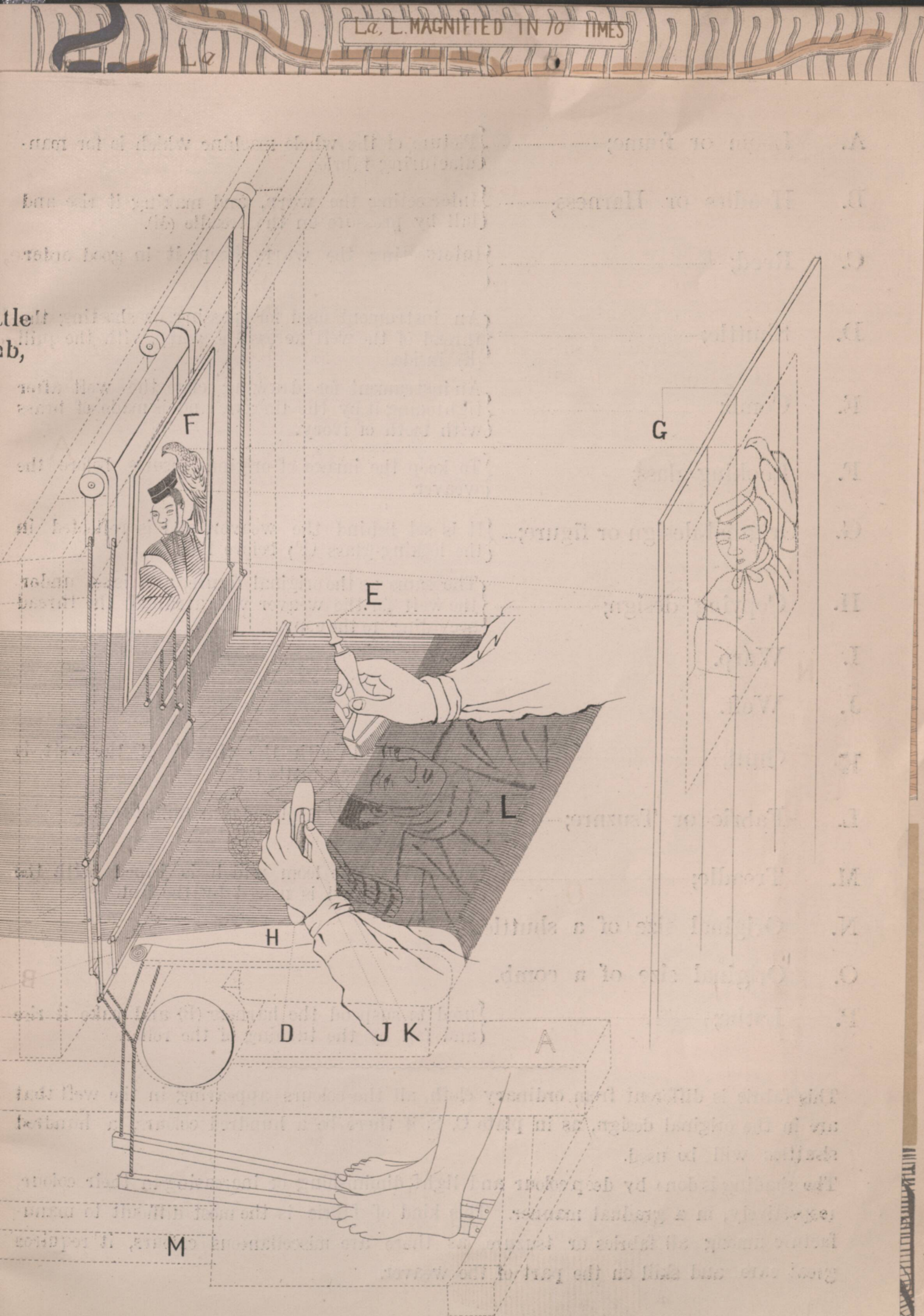
Abreast of the Sacred Depositories stands a row of one hundred lanterns of bronze, iron, and stone. All of these were dedicated by

M. F. A.

A. Loom or frame
B. Headles or Harness,
C. Recd
D. Shuttle
E. Comd
F. Looking-glass
G. Original design or figure
H. Copying design

I. Warp
J. Weft
K. Quill
L. Fabric or tsuzure,
M. Treadles
N. Original size of shuttl
O. Original size of Comb




La, L. MAGNIFIED IN 10 TIMES
F
G
E
L
H
D
J K
A
M

A. Loom or frame; ..... Picture of the whole machine which is for manufacturing fabrics

B. Headles or Harness; ..... Intersecting the warp, and making it rise and fall by pressure on the treadle (M).

C. Reed; ..... Intersecting the warp, Keeps it in good order.

D. Shuttle; ..... An instrument used for passing or shooting the thread of the weft across the warp, with the quill (K). inside.

E. Comb; ..... An instrument for drawing close the weft after tightening it by the fingers, and is made of brass with teeth of ivory.

F. Looking-glass; ..... To keep the image of original figures before the weaver.

G. Orignial-design or figure; .... It is set behind the weaver, and is reflected in the looking-glass (F) before him.

H. Copying design; ..... The same as the original figure, and is set under the weft for the weaver who arranges the thread according to the copy.

I. Warp.

J. Weft.

K. Quill; ..... Being wound with the thread of the weft, is held within the shuttle (D).

L. Fabric or Tsuznre; ..... The cloth which is already manufactured.

M. Treadle; ..... The part of the loom which is joined with the harness (B), and is moved by the foot.

N. Original size of a shuttle.

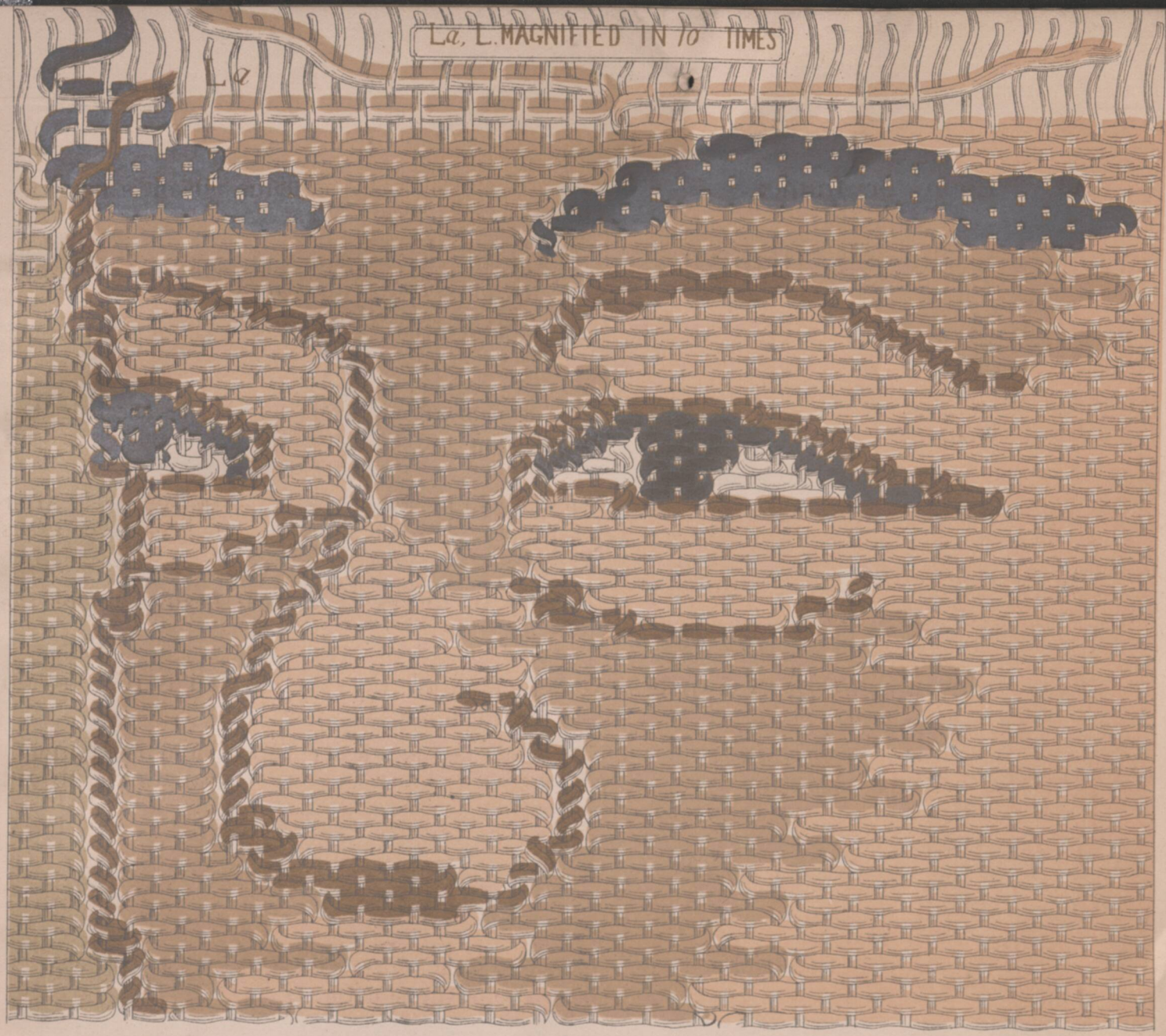
O. Original size of a comb.

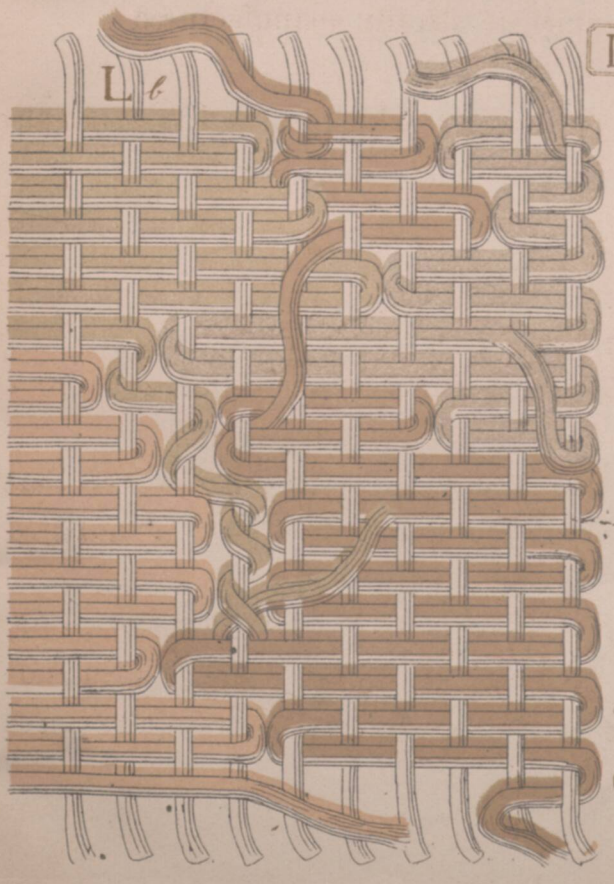
P. Lathe; ..... used to suspend the harness (B) and make it rise and fall by the turning of the roller.

This fabric is different from ordinary cloth, all the colours appearing in the weft that are in the original design, as in plate C. So if there be a hundred colours, a hundred shuttles will be used.

The shading is done by deep colour and light, diminishing or increasing in their colour, respectively, in a gradual manner. This kind of fabric is the most difficult to manufacture among all fabrics or tsuzure; as there are miscellaneous colours, it requires great care and skill on the part of the weaver.

La, L. MAGNIFIED IN 10 TIMES





L. PART OF FABRIC

L

Le

PART OF La MAGNIFIED IN 10 TIMES REPRESENTS BACK OF FABRIC AND STOPPAGE OF THREADS

G. OREGINAL DESIGN

M. F. A.

the Princes of the country. Especially noteworthy are the two lanterns standing to the right of the stone lantern in front. They are 8.5 feet high. The material is what is known as Exotic Iron. Prince Date Masamune of Sendai had them made to his special order for the purpose of dedicating them to the deified Shōgun. They are so costly that according to tradition this great prince, is said to have spent on them an amount equal to three years' income from his vast territory.

The great bell half concealed among the branches spreading over the right side of the stone lantern was dedicated by the King of Corea, while the big lantern with nine sides standing between the two trees on the left, was dedicated by the King of Holland, and another lantern standing before it was presented by the Prince of Lew Chew. Every one of these exhibits workmanship of great labour and skill. The building standing to the left contains the Great Drum, and opposite to it stands the Belfry which however is not here represented. The two buildings are alike in construction, and the best of art is lavished on them.

Besides the Yōmeimon which forms the central figure of this tapestry, there are other buildings such as the Sanctuary, the Hall for Worship, the China Gate, etc. which are equally grand and beautiful in their architecture and design. To give some idea of the magnificence of these buildings, an instance might be cited of the four pillars thickly coated with red lacquer, one of which cannot have cost less than a hundred thousand dollars.

The Temple and other buildings dedicated to the Third Shōgun Iemitsu also stand in this compound. They are of a different style of architecture, but no less beautiful and rich in their construction and decoration.

Of the natural beauty and grandeur of this place, much might be said; among the many and varied sights, which may be mentioned are several cataracts pouring from great heights masses of sparkling water; also the beautiful lake Chiuzenji on the summit of the mountain, where in summer one can easily forget the oppressive heat of the plains below. Nikkō is a unique combination of artistic and natural beauty, and well deserves the name of the Depository of the Fine Arts of the East.

REMARKS

MADE BY A SPECIALIST AND DAILY PAPERS IN REFERENCE

TO THE

TSUZURE NISHIKI TAPESTRY

REPRESENTING THE

NIKKŌ TEMPLE.

Remarks of Mr. M. Hashimoto, member of Imperial Committee of Arts, and Professor at the Central Academy of Fine Arts.

(TRANSLATION).

Mr. Jimbei Kawashima's Tsuzure Nishiki Tapestry showing the religious celebration of the Nikkō Temple is, to comment briefly, a minute and exact representation of the carvings of the Temple, and of the costumes. On this tapestry, the grand and beautiful monument of the power of the Tokugawa Shogunate, and an imposing and curious spectacle of the religious procession are so ably exhibited that the work can be looked upon as possessed of historical value. Again, this fabric having been made by skillful manipulations of fingers, unaided by any mechanical appliance, bears testimony of a wonderful amount of skill, patience, and perseverance.

(Signed) MASAKUNI HASHIMOTO.

Tokyo, March, 1893.

"The Jiji Shimpo"* March 16th, 1893.

The well known manufacturer of textile fabrics, Mr. J. Kawashima of Kyoto, sent out to America on 9th inst, a great Tsuzure Nishiki Tapestry for exhibition at the World's Columbian Exposition. It represents the religious celebration of the Nikko Temple. Besides ably representing the unsurpassed magnificence and splendour of that famous temple, there are several hundreds of men successfully brought out in their respective costumes. None but highly skilled workmen were employed in its manufacture. Four years, it is said, were spent in its production. Mr. Kawashima has been an earnest promoter of the weaving industry since his early youth. He has introduced several improvements, and by gradually training the workmen in his service, he is now prepared to manufacture pieces of any width. He is the appointed manufacturer of textile fabrics to His Majesty's Household Department. Great as his skill and experience is, such a fabric as here referred to can not easily be produced again.

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* A daily paper of a very high standing.

It will be the only production, and rightly so, for it is not only unsurpassed in Japan, but matchless throughout the world. Of the many and various productions of Japanese looms, it will stand single at the Columbian Exposition. The only thing nearest to it will be the French Gobelins, but the difference between the two in point of fineness will be seen by the fact that in Gobelins the number of the warp per $\frac{1}{10}$ of a foot is 14 to eighteen, while in Tsuzure Nishiki, it is generally 40. The greater the number of the warp, the better for an execution of fine workmanship. In this point, his Tsuzure Nishiki fully equals, if not surpasses, the French Gobelin. This fabric of Mr. Kawashima is gradually attracting attention of the Occident. He is possessed of numerous medals and testimonials, from the Paris Exposition, the Directors of Museums, and Professors of Fine arts. Professors Bigelow, Morse, and Fenollosa hearing of his magnificient exhibit for the World's Fair, are said to have sent him words of admiration. It will be an event of a near futuret that the productions of Mr. Kawashima's looms will be highly appreciated by the world at large.

"The Yomiuri Shimbun" March 3rd 1893.

Mr. Kawashima's Tsuzure Nishiki Tapestry to be exhibited at the World's Columbian Exposition is a marvellous piece of work. On it is represented the religious celebration of the Nikko Temple. It is based on a picture by Tanniu which is now kept in that temple, but with necessary modifications suggested by Mr. Kawashima. The amount of labour spent on its manufacture can be judged when we know that one of the faces of over five hundred men brought out on the tapestry is a work of from three to ten days. Special attention is said to have been paid to the colouring of the Portal and the big tree. Not less than one hundred trials are said to have been required. Mr. Kawashima personally visited the Gobelin manufactory in France, and is said to have acquired a considerable amount of experience which has enabled him to introduce so many improvements in the manufacture of Tsuzure Nishiki. The great tapestry of that material which is the embodiment of his skill in the art, is said to have been commenced in 1890, and finished on 27th ultimo. The splendour and magnificience of the famous temple are successfully represented—the glittering gold, gorgeous splendour, artistic beauty, the many and varied shades of colours so tastefully blended with one another, are fully indicative of the highest skill. Mr. Kawashima is now deservedly known as an able representative of the weaving industry of this country.

"The Chōya Shimbun" March 4th 1893.

The well-known manufacturer of textile fabrics, Mr. Jimbei Kawashima of Kyōto, is going to exhibit a great tapestry of Tsuzure Nishiki at the World's Columbian Exposition. On it is represented the Yomei-mon (the name of a Gate) of the famous Nikkō Temple. The unsurpassed beauty and magnificence of that building has induced him to take it for an object to be represented with the highest of the art of weaving. Before commencing its manufacture, he deputed a photographer

and an artist (Tamura Sorin) to prepare a picture to serve as the original for his fabric. Since four years ago, several hundreds of labourers were incessantly at work, and the tapestry is now finished. Besides the magnificent gate, it represents the religious celebration conducted in the time of Tokugawa Shogunate. The grand and beautiful gate, the men forming the procession numbering 586 wearing different kinds of costumes, and differing from one another in their features, are so successfully delineated that it looks more like an oil painting than the production of a loom. It is deservedly a matchless piece of work. Its size is 22 × 13, and will probably cost not less than 30,000 dollars, but it is said that he is prepared to sell it, if it is to any museum, at a reduced rate. Apart from the design, but in point of art, Mr. Kawashima's production is expected never to be inferior to the French make, which will also be exhibited at the World's Fair.

TESTIMONIALS.

A few of the many awarded him are reproduced below.

皇居御造營ノ際正殿其他裝飾ニ充ヘキ窓掛壁張等ノ織物製造ヲ命シタルニ多年練達ノ技術ト勉勵ノ効ニヨリ期日ヲ謬ラスシテ精巧ノ良品ヲ製出シ其價格亦恰當ナリシハ御造營事務局長奉職中確認スル所也

明治二十五年九月廿三日

従三位子爵杉孫七郎 杉孫七郎

川島甚兵衛殿

(TRANSLATION.)

This is to certify that during my official service as Chief Commissioner of the Building Bureau, Mr. Kawashima Jimbei, by dint of his rich experience and untiring diligence, has manufactured the Tapestries, Window Curtains, and several other art fabrics, to be used in decorating the State Room and other parts of His Imperial Majesty's New Palace, perfectly, punctually, and at very reasonable cost.

(Signed) SUGI MAGOSHICHIRO, Viscount.

Tokyo, 23rd day, 9th month, 25th year of Meiji.
(September 23rd, 1892.)

客歳開設ノ佛國巴里府博覽會ヘ貴府下川島甚兵衛ノ出品ニ關スル別紙寫摘要ノ通該會出張ノ事務官ヨリ申出候ニ付テハ本人ヘ達方可然御取計有之度此段及御通知候也

明治二十三年六月十二日

阪田博覽會課長

北垣京都府知事殿

別紙　客歳佛國巴里府ニ於テ開設ノ萬國博覽會ヘ出品シタル織物ノ内京都府川島甚兵衛ノ出品ハ大概里昂商法會議所ノ買收スル所トナリタルニモ拘ラス更ニ同人ノ製造ニ係ル織物見本帖ノ送付ヲ請求セリ而シテ此見本帖ノ交換トシテ里昂ニ於テ製造スル各種ノ織物ヲ見本帖ニ作リ贈付スヘシトノ事ニテ彼レヨリハ不日ニ送付シ來ルヘキニ付同人ニ於テモ亦前述ノ見本帖ヲ調製シ送付スル樣致度抑モ該會ニ於

テ川島甚兵衛出品ノ織物特リ聲價ヲ博シタルハ他ナシ意匠新奇ニシテ而モ歐州ニ於テ 漸次流行スヘシト其道ノ者等ガ着目シタルモノヽ先鞭ヲ着ケタリト云フニ在リテ 里昂商法會議所ニテ買入レタルハ一ハ英澳其他ニテ之ニ模倣シテ製造センコヲ恐レ一ハ里昂製造所ノ見本ニ供セントスルニ在リト聞ク 如此ハ獨リ川島ノ名譽ノミナラス本邦ノ名譽ト云モ不可ナカルヘキニ付此狀況ヲ本人ニ知ラシメ益勉勵セシメハ織物輸出上少ナカラサル影響アルヘキヲ信ス

Mr. Sakata, the Chief Commissioner of the Exhibition Office, in his letter to H. E. Governor Kitagaki of Kyoto, dated June 12th 1890, encloses the following copy of report from the Japanese Committee for the International Exhibition of Paris :—

(TRANSLATION.)

"……Of our woven goods exhibited at the International Exhibition of Paris last year, most of those from the looms of Mr. Kawashima of Kyoto have been purchased by the Lyons Chamber of Commerce, and the same office has, furthermore, expressed a desire to get a book of specimens manufactured by Mr. Kawashima, in exchange for the same produced at Lyons, which latter, we are informed, will reach us in a near future. It is desirable that Mr. Kawashima will comply with the request of the said Chamber, and be informed at the same time that the reason why his exhibits alone have attracted a special attention and admiration there, is simply because his designs are successful novelties, quite in advance of fashion, and that specialists realized this fact, and fearing an imitation of his fabrics in England, Austria and elsewhere, the same Chamber bought them for the purpose of using them as patterns for the factories of Lyons. It is great honour indeed for the manufacturer himself, if not for the nation at large. Please inform him of this fact and encourage him in his highly useful work. There is no doubt that he can do a great deal for advancing the exporting business of our textile fabrics."

N.B.—All his exhibits, with exception of only one, were bought by the same Chamber of Commerce.

明治十九年九月九日在里昂帝國領事大越氏ヨリ在伯林府品川特命全權公使へ宛タル報告書

(前略)川島製造ニ係ル扇子ニ花鳥ノ浮織物ハ當府織屋所有最上模様絹布ト比較スルニ(是ハ一メートルニ付千五百法ト申事ナレモ實際ハ左程ノ高價ニ有之間敷歟)彼ノ品ハ外見美麗ニシテ實ニ花々敷品ニ有之候得共本人ノ方ハ通常世人ノ注意シ難キ點ニ迄緻密ナル細工致シ有之殊ニ其原價モ彼ノ十分一ニテ製出可相成趣ニ付本人之品優等ナリト申可歟云云

Mr. Ōkoshi, Jap. Consul, Lyons, in his private letter to H. E. Viscount Y. Shinagawa, Jap. Ambassador, Berlin, dated Sept. 9th 1886, says :—

(TRANSLATION.)

" Comparing the fabric representing the Fans decorated with pictures of birds and flowers, woven at Mr. Kawashima's looms, with the Artistic Silken Fabrics of the highest kind manufactured here (which is said to be 1500 francs per metre, but actually less perhaps) we find that the French manufactures though gaudy and beautiful at a glance, are surpassed by his, both in the exquisite attention paid to even the minutest things that might escape ordinary observers, and in point of cost which is only *one tenth* of theirs....."

Königliches Kunstgewerbe-Museum
J. No. 3063.

General-verwaltung der Königlichen Museen
Berlin. W. Königgrätzerstr. 120
19 October 1886

Der Seidenfabrikant Herr Simbei Kawashima von Kyoto hat im hiesigen Königlichen Kunstgewerbe Museum eine grosse Sammlung seiner Arbeiten vorgelegt, welche durch die ausserordenteiche Schönheit und Reichhaltigkeit der Muster und Farben, so wie die meisterhafte Ausführung im hohengrade die Bewunderung der Anwesenden erregt haben. Wie verfehlen nicht ihm für diese Vorführung unseren besonderen Dank auszusprechen.

SHONE.
Geheimer ober-Regierungsrath und general-Director der Königlichen-Museum.

K. LUENDERS.
Geheimer ober-Regierungsrath.

ERNNORD.
Erster Director des Königlichen Kunstgewerbe-Museum.

LESSING.
Professeur und Director der Sammlungen des Königlichen Kunstgewerbe-Museum.

ERNEST EWERS.
Professeur und Director der Unterrichts-Museum des Königlichen Kunstgewerbe-Museum.

DR. WEIGLIT.
Mitglied des Gewerblichen rathverständigen-Vereins.

PROF. SPANNGEL.
Fabrikant von Möbelstoffen und Mitglied des gewerblichen rathverständingen-Vereins.

A. FRANCKE.
Vertreter der Seidenfabrik. des Könglichen Hoflieferanten T. A. Heuese.

PABST.
Directorial-Assistent am Konigl. Kunstgewerbe-Museum.

A. SETINTZ.
Baumeister und Lehrer am Königli. Kunstgewerbe-Museum.

F. O. KUHA.
Baumester und Lehrer am Königli. Kunstgewerbe-Museum.

The Director of the Art and Industrial Museum, Vienna, says :—

" Herrn Kawashima hat mir einen grossen genuss bereitet durch den Anblick seiner technischen vollendeten und zum grossen Theil in der Farbenzusammenstellung unvergleichlichen Gewebe."

BRUNO BUCHJEL.

Wien, 10. Juli, 1886.

Prof. Leissing of the College of Art and Industry, Vienna, says :—

" Herrn Kawashima, hat mich erstaunen gemacht über die Feinheit der Farbensinnes, welcher aus seinen neuen Arbeit sprich composition interessirt sehr."

HERMANN LEISSING.

Wien, 10. Juli, 1886.

Prof. Graff, Director to the Art and Industrial Museum, Dresden, says :—

" Das Wunderwesen der japanischen kunst ist mir durch die Arbeiten des Herrn Kawashima, welche eine erdrückende Fülle von vorzüglicher Technik und eine unglaubliche Vielseitigkeit des Muster zeigen, klarer geworden wie je zuvor.—Es kann der Wunderbrunnen werden, an dem sich unsere historisch alt gewordence Europäische kunst wieder verjungt.

PROF. GRAFF.
Dresden.

9. Oct. 1886.

Musée
d'Art et d'industrie
de Lyon

Palais du Commerce.

Lyone, le 1er Septembre 1886.

J'ai examiné avec un grand intérêt la belle collection de tissus Japonais de Monsieur Jimbei Kawashima.

La multiplicité des compositions. la coloration si brillante et si heureuse de ces échantillons originaux, donnent un grand charme à cette reunion d'étoffes qu'on ne saurait trop étudier.

Nous remercions sincerement Monsieur Kawashima du plaisirs qu'il nous fais en nous montrant ces chefs-d'œuvre de l'art Japonais.

Le Directeur du Musée
d'art et d'industrie
ANT. TERINEY.

From Prof. Fenollosa of Boston.

Boston, January 6th, 1893.

Mr. JIMBEI KAWASHIMA.

My Dear Sir,

I am delighted that you are giving American Connoisseurs an opportunity to enjoy and possess fine specimens of your beautiful woven fabrics. I always say that the two arts, in which Japanese have made such progress that their modern work is superior to their old, are enamelling and hand-weaving. Your new methods of producing a tapestry stitch far finer than the French, and, with absolute mastery over color of reproducing in brilliant tones of silk the best antique designs of pictorial art, merit the highest praise. In my opinion your rendering in tapestry of the famous landscape by Ōkio, for example, is one of the supreme works of Japanese art of all time. Your guarantee never to reproduce the same picture renders each a unique treasure.

Also in many of your silks in rolls, visitors ought to discern some of the richest decorative patterns ever designed. The roll with the court fans, one of four woven by hand from a design originally made for Her Majesty the Empress of Japan, in addition to its beauty should have, through your intention not to reproduce it, a unique value forever.

Thanking you for the opportunity of seeing these beautiful objects, and with sincerest regards, believe me

Yours very truly,

(Signed) ERNEST FRANCISCO FENOLLOSA,
Curator of the Department of Japanese Art,
Boston Museum of Fine Arts.

From Prof. Bigelow of Boston.

60 Beacon St., Boston, January 2nd, 1893.

J. KAWASHIMA Esq.

Sir,

At the request of H. E. the Minister of Japan at Washington, and of H. E. Riuichi Kuki, the former Minister, I have critically examined the specimens of silk tapestry and brocade that you have shown me. In workmanship they represent the best that has been produced in Japan, at any period. In design, they are of great beauty.

You have had the exceptional privilege of taking many of the designs directly from the historic silks and pictures belonging to the Imperial Household. In bringing them to this country, you have given an opportunity to those who while admiring such work, hesitate to trust their judgement of its quality, to acquaint themselves with the highest known standards.

You are at liberty to make any use you wish of this letter.

Yours truly,

(Signed) W. S. BIGELOW.

From Prof. Morse of Salem.

Salem, Mass. January 3rd, 1893.

I have been amazed and delighted at the results obtained in the brocades and other textile fabrics on the looms of Mr. Kawashima.

In the beautiful designs, the exquisite blending of colors and the richness of effects produced in this work Mr. Kawashima has shown that the Japanese are quite capable of sustaining their record for high art work and, in their brocades, of excelling previous productions.

(Signed) EDWARD S. MORSE.

What American Papers say of Mr. Kawashima's productions :—

"The New York Times," Dec. 10th, 1892.

MARVELS OF THE JAPANESE LOOM.

The upper galleries at the American Art Association on Madison Square are tastefully draped with an assortment of textile fabrics of Japan, which belong to the finest products of industrial art known to the world. They are made in Kyoto, at an establishment now managed by Mr. Jimbei Kawashima, which is considered the oldest in Japan, since its records go back to the tenth century, and while among them are embroideries of a very interesting kind, the chief novelty is the woven work which results from the looms alone, unaided by the needle.

Mr. Kawashima has testimonials from European experts in textile fabrics and has won medals at exhibitions in Japan; but he wishes to show in New York what wonderful things his workmen can do—to New York, where the poorer sort of Japanese woven work and embroidery has been for many years sold in such profusion as to give people an entirely false idea of the capabilities of the Japanese in this line. The exhibit is not for sale, but will remain here for some months under the manager's care. It is to be presumed that he will take orders for such of these stuffs as can be duplicated in Kyoto. The character of some of them may be surmised when one yard costs $150. In these cases the materials—gold and silver thread of the purest kind, silk, and other costly materials—have something to do with the price; but the larger part of that price comes from the extremely difficult and slow process necessary to the weaving.

Mr. Kawashima has invented various systems of weaving and rediscovered others by studying old pieces in the museum of the establishment and in the treasuries of temples at Kyoto and elsewhere. These temples keep a certain number of hangings for the carts used in religious processions, also famous dresses used by remarkable personages centuries ago. Some of the fabrics reproduced in the Kawashima looms reveal an Indian or Persian origin for their design; others have what look singularly like Christian pictures of saints and winged angels. Chief among the very costly fabrics is a damask covered with little fans, each fan different, and each the copy of a fan painted by some old master and preserved in the collection of his Imperial Majesty the Mikado. Each fan and each flower between the fans is woven on a different

stitch, for it is to be remembered that the whole piece is a unit, coming from the loom like any ordinary piece of goods.

In the direct imitation of paintings the "Great Chase at the Foot of Fujiyama" and "The Waterfall," by Okyo, are reproduced on the loom, with borders of a charming pattern added. "The Nikko Temple" is not so pleasing as the landscape in "The Waterfall," but it is a *tour de force* of weaving. Some of the stuffs used by dancers of the Nô dance are very gorgeous, yet in fine harmony. But perhaps the most extraordinary piece is the copy on the loom of a scroll picture, or kakemono, with its fine bamboo supports, its blue silk frame, and its variegated central picture. The transition from one color to another is perfect, showing no sign of joining. The original is a famous kakemono, showing a procession of the Mikado, his courtiers and foreign ambassadors, from the Temple of Kamo, in Kyoto, giving all the vivid colors exactly like the original. This piece has artistic merit of coloring and composition, while it also testifies to the patience and skill of the weaver. In fine, the exhibit of Mr. Kawashima is one that needs study to appreciate, and should be visited by every one employed or interested in textile work.

"The New York Daily Tribune" Dec. 11th 1892.

The fantastic and musical phrase, "Kawashima Tsuzure Nishiki" describes a kind of textile, usually executed in silk, which a Mr. Jimbei Kawashima, of Kyoto, Japan, has made highly popular in his native land. Examples of this textile are now at the American Art Galleries with other products of Mr. Kawashima's manufactory. The fibre of the special stuff introduced (translated "tapestry fabric" in the catalogue) is excessively fine, and in some of the pieces shown, such as No. 2, "The Chase," No. 5, "Peacock," both large hangings, and No. 51, "Moon and Crow," the peculiar imitative faculty of the Japanese artist has gone far to effect that illusion by which it is so often endeavored to raise the textiles of Japan to the pictorial level of the paintings of that country. These pieces are interesting and artistic. But Mr. Kawashima's work is more beautiful and we think will prove more available in America in its more conventionally decorative phases. Embroideries like No. 60, a table-cover with flowers and birds on a gold ground, are sumptuous without being bizarre or grotesque. In one specimen of damask, No. 72, a design in pale green and gold, the simplicity of the artist, aided possibly by a reminiscence of some European fabric, has brought about a kind of ordered elegance almost as French as it is Japanese. Some of the best work here is discovered in the patterns, like Nos. 137, 140, 143 and 146, wherein the native capricious instinct is restrained by a sense of the formal requirements of decorative art. Mr. Kawashima's fabrics are excellent in design and color, and without subscribing to the belief that his "Tsuzure Nishiki" is "the highest and the most exquisite of all the productions of the looms, both ancient and modern," as the catalogue has it, it is still possible to enjoy and recommend them.

"The Sun" Dec. 12th 1892.

JAPANESE ART FABRICS.

UNIQUE AND BEAUTIFUL STUFFS FROM THE LOOMS OF JIMBEI KAWASHIMA IN NISHI-JIN, KYOTO.

If any lady chances to be looking for material for a stunning ball or reception gown, say at about $100 a yard, let her consult the amiable and accomplished Mr. Jimbei Kawashima. Mr. Kawashima is now in this city. He is here, in fact, with a mighty beautiful lot of samples of the products of what he calls his "ancient looms" at Nishi-jin, Kyoto, Japan, and he hopes to acquaint the connoisseurs and dealers of this country with the unusual beauty of his goods, and thus make a place for them in this luxurious capital.

The fabrics are now displayed at the galleries of the American Art Association, where one may find much delight, as well as instruction, in a study of their intricate and graceful patterns and rich and perfect harmonies in the arrangement and combination of colors. Mr. Kawashima boasts of the honor of being manufacturer to the Imperial Household of Japan, and to having achieved results in the details of weaving silk that make his tapestry fabric "the highest and the most exquisite of all the productions of the loom, both ancient and modern." Allowing for the artless Japanese superlative, the fabrics displayed by Mr. Kawashima are certainly delightful to contemplate, and they include in their variety dress patterns, wall hangings, curtains, banners, screens, kakemonoes, and, indeed, pretty much all varieties of textile fabrication.

There is, for example, a piece of damask decorated with pictures of court fans, the designs having been made by Jakuchu, Korin, Tanniu, and Mitsuoki. There are more than 100 colors in this fabric, and in one piece, ten yards long, the same coloring is never repeated in the pictures. "The Chase," after the picture by Okyo, is a large piece of woven fabric of exquisite beauty of texture and color.

A distinct novelty in this collection is a Kakemono representing the "Procession of Avi-Matsuri." It is one of three in existence. The border represents the bamboo curtain of the Kamo temple in Kyoto, and next the border the exact color and pattern of Avi silk is represented. Here the numerous figures and various weavings are united into one piece so perfectly as to appear at first glance as if the whole picture were simply painted upon the silk.

Mr. Kawashima's sale of his fabrics at the American Art Galleries has been reported as

"An event of unusual interest to connoisseurs, Designers, Interior Decorators, Upholsters, Modistes, and the general Public."

Hofmarschall-Amt
Seiner Kaiserlichen und
Königlichen Hoheit
des
Kronprinzen.

Euer Excellenz

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etc. etc. etc.

ART FABRICS

Wall Hangings
Furniture Covers
Carriage Cushions
Window Curtains
Cushions
Screens
Velvet
etc. etc. etc.

CRAPE

Dress Goods
Tidies
Handkerchiefs
Neckerchiefs
etc. etc. etc.

08 NK8998.K39 K3
Kawashima's art
fabrics: exhibits
1900

HIMA TSUZURE NISHIKI

(Kawashima Tapestry Fabric)

gs
Window Curtains
Picture Frames
Furniture Covers
nd pictures by eminent artists)
Tapestries
etc. etc.

BROIDERY

rs
Dress Goods
Cushions
etc. etc.

DATE LOANED	BORROWER'S NAME	DATE RETURNED

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